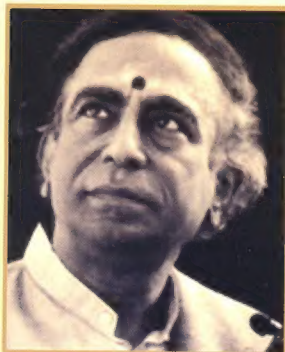


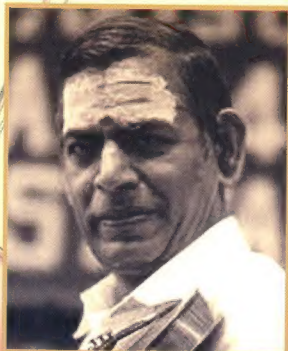


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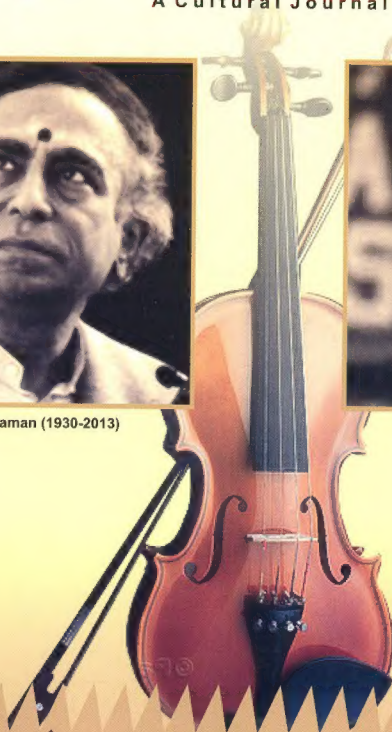
A Cultural Journal



Lalgudi Jayaraman (1930-2013)



M. S. Gopalakrishnan (1931-2013)



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IN FOCUS

The first half of 2013 witnessed the loss of two legends of Carnatic music-violin maestros M. S. Gopalakrishnan and Lalgudi G. Jayaraman. Rasikas are still coming to terms with this irreparable loss. We at Shanmukha pay our homage to the two great souls by dedicating this issue to them.

We know of the violinist Lalgudi but we also get to know about Lalgudi Jayaraman the Guru and Vaggeyakara from the tributes written by Lalgudi Vijayalakshmi, Vittal Ramamurthy and Saashwathi Prabhu. In her tribute, Lalgudi Vijayalakshmi speaks of the originality and creativity of her Guru and father Lalgudi Jayaraman as a Vaggeyakara. Vittal Ramamurthy's tribute to Lalgudi Sir brings out the brilliant qualities of the Guru Lalgudi and we get to know how his teaching went beyond the violin and music. Saashwathi Prabhu's tribute talks about the sublime quality of Lalgudi's music and his creative genius. Lakshmi Devnath's biography on Lalgudi-The Incurable Romantic was a result of conversations with him which ran into 250 hours! She speaks about her experiences and gives a lot of interesting information about Lalgudi in her interview with Jyothi Mohan.

Dr. Narmadha speaks about her violin journey with her father M. S. Gopalakrishnan who was her Guru and philosopher too. In her tribute, Dr. M. A. Bhageerathi fondly refers to her uncle MSG's mastery over Carnatic, Hindustani and Western classical music on the violin. From N. Hariharan's tribute to MSG, we come to know of how adept MSG was at playing both North and South styles of music yet always maintaining the purity of each style.

Students Vidyanandi and Jyotsna pay their tributes to their Guru, the late Shri Vamanan who was an exemplary musician and an outstanding teacher of Carnatic music in Mumbai.

Tribute to Sugandha Raman, offers glimpses of a remarkable musical personality, based on her daughter Dr. Sakuntala Narasimhan's inputs, put together by Nalini Dinesh.

As promised in the Jan-Mar 2013 issue of Shanmukha and following up on his Vempati Chinna Satyam tribute, A.Seshan brings out the distinctive features of Kuchipudi and Bharatanatyam in his comparative study of the two styles of dance. Jyothi Mohan pays a tribute to U. S. Krishna Rao in his birth centenary year. Her tribute gives us an insight into how he and his wife Chandrabhaga Devi dedicated their lives to the features of Kuchipudi and Bharatanatyam in his comparative study of the two styles of propagation of Bharatanatyam by fighting all odds and making sacrifices. The essence of a classical dance form lies in the abhinaya and depiction of the Navarasas is an integral part of abhinaya. Ojaswita Chaturvedi explores the various facets of one of the rasas - the Raudra rasa in her article *Variations in the Raudra Rasa*.

Dr. Sakuntala Narasimhan brings to light the fact that the North-South dialogue in classical music began as early as the 19th century in her article, *Moula Bux- the pioneer in the North-South musical dialogue*.

Ashish Mohan Khokar's passion for dance is evident in the fact that he puts together the only dance annual of India "attendant" year after year. Jyothi Mohan reviews the 15th edition of "attendant" pertaining to 2012-13 with the theme 'Classical dance and Modern Times'.

This issue of Shanmukha brings to you another thought-provoking Quiz on Sangeeta and Natya. So put on your thinking caps and enjoy!

Sabha Roundup and Happenings at the Vidyalaya cover some of the events that took place in the quarter.

Lalgudi Jayaraman:

The Incurable Romantic

*An Interview with Lakshmi Devnath
by Jyothi Mohan*



Lalgudi Jayaraman with Lakshmi Devnath

The music world felt bereft and inconsolable after the legend Shri Lalgudi Jayaraman breathed his last. But Lakshmi Devnath ensured he could be seen and heard, for years to come, from between the covers of *The Incurable Romantic*. This engrossing biography has been a labour of love, spread over 250 hours of conversations between Lakshmi Devnath and Lalgudi Jayaraman. It therefore seemed appropriate to interview her to glean some more information on the colossus who strode the music world for well over seven decades.

How did the idea to do this biography come about? Did he willingly consent to it?

Well, the idea came from his daughter Viji and since I had done features on him earlier, the maestro was more than willing to work with me. The work on the biography commenced soon after he received the Lifetime Achievement Award in 2008. Both, he and his wife Rajam Mami would be ready and waiting for me at the appointed hour, with all the facts and answers at their finger tips. In case of doubt they would cross-check with relatives, to get facts right. The kind of cooperation extended to me by both, was remarkable. Not once did he sound impatient or irritable, nor did he ask me why I had so many questions, when I was tracing the history of his illustrious family. In fact, he was fascinated by some of my questions! A biography can become a bit boring. To keep up the interest in the reader, anecdotes told well, adding a few humorous asides, etc. can add life to the narration. When I was writing the first chapter dealing with the family history, of the period 1807-1867, he put forth several interesting facts. When I asked him how he had come across all that information, he explained that as she fed him, his grandmother would recount stories of the family. Muthulakshmi Pati told him about the Mysore Maharaja's great regard for his grandfather, the illustrious Lalgudi Rama Iyer. Among several gifts, the Maharaja had given him a grand gold 'Toda' or bangle. Even his mother, who was alive then, would contribute her inputs readily. When I read out these passages to him later, Lalgudi Sir, was thrilled with the way I presented those glorious years of his family by recreating those vivid scenes in his ancient home for the reader.

As a child, did he resent having to practise all the time, not being able to play all the time, like children of his age?

Music was Lalgudi Sir's passion. He loved to sing and play violin. He says, even when his father woke him up at an unearthly 4 a.m., he would instantly arise, as if he was expecting the call. Unquestioning obedience towards his father, who was a strict parent and his deep abiding love for music, left no room for regrets or distractions of any kind. He might have felt slightly unhappy at the constant criticism, as his father was a strict taskmaster but his love for music was above all this, he stressed.

When did he give his first kutcheri and how did his family, steeped in music, react to it?

His first kutcheri when he was only 10 years old was a vocal concert at his village temple, he said. He recalls that nobody, not even his mother was present, as it was treated like something not out of the ordinary! He said, he just went there, sang and returned home. As an accompanying violinist, he performed first in the year 1942 and after that there was no looking back.

Since he ascended the stage at such a young age, accompanying the greatest of musicians, did he face any animosity from fellow accompanists who might have felt threatened by his presence?

He always spoke of the support he received from the senior musicians of that era. They would encourage him and openly commend his prowess on several occasions. He said, he would listen to their music constantly and was therefore attuned to their style when he accompanied them.

Did the younger set of musicians ever feel he would by his sheer brilliance, overshadow them in a kutcheri thus stealing their thunder?

He would be careful never to dominate the kutcheri when he was the accompanist. There were however some instances where the main artiste felt he was being more than an accompanist and this I have dealt with in some detail in the 18th chapter of my book, *The Incurable Romantic*.

How is it that he never felt tempted to give in to unnecessary pyrotechnics as most instrumentalists do, at the cost of melody and the composition? It calls for great maturity to be able to rein in one's unbridled imagination and virtuosity. Did he ever comment on that?

He told me, he always considered the violin as the instrument to portray the music in his heart and in his mind. Despite having a great command over the instrument, due to the constant practice over years, technique for technique's sake never appealed to him. To him, music was all about expressing the soul of the raga, the composition and feelings embedded in the lyrics by the composer. So where did showing off one's command over technique fit into this scheme of things?

He was known for the *gayaki ang* in his rendering. How was he able to make his violin sing? Was there a special technique?

He used to remind us that he started off as a vocalist. So when he switched over to playing the violin, he developed the bowing and fingering technique so as to sound as close to vocal as possible. I have spoken about this in detail in chapter 10 of my book.

He held the interest of the rasikas year after year without sounding repetitive. People looked forward to his New Year kutcheri which he played for 37 years without a break, and he always received a thunderous ovation. Did he plan every concert or was it mostly on the spot, impromptu, so to say, due to his vast experience?

To Lalgudi Sir, the audience was of paramount importance. He felt he owed it to them and planned meticulously, like he planned everything else. He felt he had to give of his best every time he performed and that enthusiasm stayed with him till the very end. He would of course, like all others, deviate from the planned path to accommodate the rasikas' requests, but the main part of the performance was always well prepared for and rehearsed to perfection.

How did he react to criticism?

He spoke very less. It did not bother him much when people criticised him. He would neither rush to defend himself nor react. He would quietly say, "That is their view-point" and leave it at that and maintain a dignified silence on the matter.

I have heard about people being profoundly influenced by his music. Did you learn about any such instances from him while you interacted with him?

He once told me about how a rasika was won over by the soulful Charukeshi that he played. As is his wont, he had his eyes closed while he essayed the raga. "When I opened my eyes, I found this gold chain on my lap. I later handed it over to the Sabha secretary telling him to return it to the owner. The rasika's appreciation was more than ample reward for me", he concluded. This happened at Muscat too, his son told me. I had heard about a rasika who was so moved by his *Mohana Rama* which she heard in his Veena Venu Violin disc in 2009, that she gave up all worldly ties to retire to an ashram on the outskirts of Chennai. I went there and met Gurumai Shantamma to hear about this from her. Such was the power of his music.

We have heard he was a meticulous, enthusiastic and extremely patient teacher. Did he encourage students to listen to his contemporaries?

With his permission, I observed how he taught his students. My daughter was just 10 years old, when she was learning under him. He would coax music out of her, ever so gently, encouraging, prodding, till she gave of her best. He would come down to the level of the student and patiently nurture his or her talent. I have seen so many teachers but none as loving and affectionate. He spared no effort and that in turn motivated the student to work hard to please the master. He made every learning session interesting and memorable. He encouraged them to listen to other artistes too.

He was known to be totally into music. He lived and breathed music. How then did he come across as a family man? We know he taught his children to be excellent musicians, but how was he as a parent?

He spent hours teaching his students and children. They were constantly rehearsing for performances, so they spent a lot of time together. The family as well as students went together for music camps out of Chennai. Music bound them all together. When I addressed questions to him, he would turn to Rajam Mami. She had a phenomenal memory. Whatever was important to her husband was of greater importance to her. She simply defined her role to suit his and what was remarkable was that she was immensely happy doing that. This came so naturally to her that she thinks anyone else in her place would have done just that. From this point of view she is as much an incurable romantic as he was.

While it will always remain an abiding regret for me that Shri Lalgudi is not around to see the book I am so thankful that I got to show him the entire book on my laptop. I had read out the entire manuscript to him when he was in better health and just a fortnight before he passed away, I showed him the final version with images. The great rasika that he was, he recognized and appreciated every little form of beauty that revealed itself all through the book. It requires a shift in consciousness to go beyond one's difficulties and participate in the work and joy of another. The enthusiasm which Shri Lalgudi displayed in my work, despite his ill-health was incredible! I was amazed. I was moved. Above all, I felt inspired by the incurable romantic.

Jyothi Mohan is a Bharatanatyam guru and faculty member of the Vidyalyaya.



M.S. Gopalakrishnan with daughter Dr. M. Narmadha

M.S. Gopalakrishnan, or MSG as he is popularly known, was synonymous with the violin. His life was dedicated passionately to the instrument. He created the Parur MSG style and rose to phenomenal name and fame.

The Parur style

Parur, a beautiful village in Kerala, rose to fame when Parur Sundaram Iyer named the violin tradition after this place. Known for purity of notes and crystal-clear bowing, Parur Sundaram Iyer beautifully adopted various fingering and bowing techniques to create the unique character of the Parur style. In his early days, mostly spent in North India, he passionately imbibed the classic elements of Hindustani music from Pt. Vishnu Digambar Paluskar, the doyen of Hindustani music and brought Hindustani music to South India while spreading the gospel of the violin in North India.

Shri MSG as a soloist and performer

Shri MSG began his career as a trio with his father and elder brother and later began to play in duets with me; much later, my brother Suresh joined us to make a trio.

His absolute control on the violin, total *shrutishuddha*, virtuosic bowing and exquisite melody were remarkable. The great violinist Yehudi Menuhin remarked, "I have never heard such a violin in all my travels." His outpouring of ragas and tanams brought *brahmananda*. Ragas like Nalinakanti, Hameer Kalyani, Sindhubhairavi and Kumudakriya as also the kriti *Bhavanuta* (Mohanam) were some of his hits.

His Hindustani solo concerts embracing ragas like Shuddh Kalyan, Miyan Ki Malhar, Puriya, Bilaskhani Todi and Gorakh Kalyan were acclaimed by his *rasikas* in North India and globally. MSG maintained the classicism in every concert that he played. His Carnatic renderings were "shuddhamana Carnatic" while the pure North Indian classical touch was admirable in Hindustani solo concerts. His *jugalbandhi* with leading artistes of North India proved his meticulous approach.

Parur Sundaram Iyer also made Shri MSG play the Fritz Kreisler Western English notes for the first time in the history of Indian violin music and Sindhubhairavi tarana in all solo concerts.

MSG Guruji and I travelled to US in 2000 and people welcomed him like God. They said that their day began and ended with MSG's music.

MSG performed continuously for 75 years, a very rare feat indeed. Like MS Amma for vocal, it was MSG for violin.

My father and I

It has been my *saubhagya* that I spent close to 40 years with my father in my violin journey. I joined my dear father in 1975 and he has constantly guided me in understanding my responsibilities as a solo violin player and how to adhere faithfully to the tradition. He drew a clear line of distinction between his roles as Guru and father.

Those were pleasant days, at home with father, mother Meenakshi Gopalakrishnan, a vocalist of merit, we sisters and my brother Suresh. I, in particular, was very close to him through music; he always was my best friend. MSG, my dear Appa, was very affectionate with my daughter Jai and taught her violin daily. Such unforgettable moments of life explain the warm person that Appa was. For him his music was always louder than his words. He believed that there is no shortcut for attaining outstanding output and insisted on riyaz and more riyaz.

Shri MSG as accompanist

Shri MSG as an accompanist was always the talk of the town; people came in flocks to listen to his stupendous performance as an accompanist. His teamwork with Ariyakudiji, Semmangudiji, Madurai Mani Iyerji, Chembaiji, M. D. Ramanathanji and still later with GNBji and all musicians of his times, was lauded by one and all.

Shri MSG as my Guru

He made me practise 7 hours a day. I learnt the basics from my grandfather for nearly 14 years who brought me very close to understanding my father's virtuosity.

In every one of my concerts with Guruji I presented a solo piece of alapana. He was unsparing on the stage and made me understand that I had to compete with him; I had to immerse myself in assiduous practice to match his dazzling creativity. He taught me what it was to play a duet concert and how to become a solo violin performer. He always told me that unless I perform in accompaniment both to him as well as other artistes it would be an uphill task to understand presentation on the stage.

Guruji made me accompany all the greatest artistes from my 9th year onwards like Dr. MLV akka, Vidushi D. K. Pattammal avargal, Smt. T. Brinda avargal and Dr. M. Balamuralikrishna and I still continue to do so, with his blessings.

He insisted that I teach because every performer has to create students to preserve the classical elements of the tradition for posterity. With his blessings, Sanchara Trust has taken up the yeoman task of perpetuating the MSG legacy. He insisted on me taking up doctoral research and told me that music in every way is the most powerful communication. MSG Guruji guided me to be a student, to become the greatest listener; he made me his greatest follower.

In my humble experience with MSG Guruji, performing both Hindustani and Carnatic music gives a very good and broad perspective to the handling of raga sanchara. Carnatic and Hindustani music are the two eyes of Bharat Mata's glorious musical tradition.

MSG lived a simple life always clad in pristine white. He never went in search of name and fame; on the contrary, awards knocked at his door step. He helped many Sabhas by performing free for them and never expected anything in return. MSG never spoke ill of anybody and maintained absolute professional integrity.

He always said – "Like food, like breath, like violin". MSG lives forever through his violin.

Dr. M. Narmadha is the daughter of the late violin maestro Shri M. S. Gopalakrishnan and a reputed violinist.

Lalgudi G. Vijayalakshmi



Lalgudi Jayaraman with daughter Vijayalakshmi



Lalgudi Jayaraman with daughter Vijayalakshmi as a child

When a rasika once asked my Guru and father Shri Lalgudi G. Jayaraman, why he had not composed too many kritis, he humbly said, "What more can I add to the vast treasure of the music Trinity?" Shri Lalgudi's fountainhead of creativity has found expression in over 100 compositions of varnams and tillanas and a few kritis. He has thus created a unique and special place for himself among the greatest and most prolific composers of all times.

Learning his compositions has been an intense and very personal experience for me. They have been an eye-opener in comprehending the essence of the ragas. Teaching them to others takes this experience to quite another level and has been nothing short of a revelation as their ingenuity and beauty unravelled in my mind's eye in all their glory. His compositions are a treasure trove; every music lover, "laya-man" and lay man alike, will find something that thrills, bewitches, moves and stimulates him.

Always an original artiste, with a quest for beauty, bhava and innovation within the boundaries of classicism, Shri Lalgudi started composing when only in his twenties.

Starting with his first tillana in Vasanta and then Anandabhairavi, in his mid - twenties many Hindustani ragas such as Madhuvanti, Pahadi and Rageshri found favour with him, and soon scintillating tillanas in these ragas, beautifully chiselled with a breezy gait, embellished and adorned his concerts. Tightly structured with an interesting eduppu and emotive charanam followed by a grand finish that is packed with brilliant math soaked in melody, he has redefined the musical form 'Tillana' and breathed freshness into it.

His varnams in rare ragas such as Varamu, Garudadhwani, Hamsavinodini and Kannada and the ones in chaste Carnatic ragas like Devagandhari, Athana and Huseni and many others, encompass all the established and rare pidis in them. They thus serve as encyclopaedic references to the music students as much as they keep the music lovers glued to their seats even at the beginning of his concerts.

With no mudra or signature (his inimitable style is itself his mudra), his compositions capture our hearts at once with the highest level of aesthetics and intricately woven layam. This is evident even in the Dhanashri tillana of Maharaja Swati Tirunal which was set to tune by Shri Lalgudi along with jathis, on express request from Shri Semmangudi.

Once as I finished teaching the 3rd swaram of his Nalinakanti varnam to a child, I asked her if she observed anything special about it. After a few guesses her face lit up as she exclaimed, "there is

no shadjam at all in the two-avartana swara". Even when employing such tricky patterns or swaraksharas, it is to be emphasised that the raga bhava never suffers a contrived treatment in his hands. Every one of his creations is brimming with both bhava and aesthetics in an inspired flow of expression.

A music lover can simply sail with the melody of his compositions without ever having to know the technical aspects hidden in them. *Madhavan maruga malarinai padhame gathiyena panindhen. Nee dayai puriyaadhirundhidai needhama parivudan arulvay* in Behag can move us to tears with all the swaraksharas over dwi - madhyamam and other notes. In other words this is a three dimensional treat with the essence of Behag, the swarakshara and the lyrical beauty each shining with its own brilliance.

There is also as much feast to the intellect as to the emotions in all his compositions. The combination of ri sa ni sa ga ma in Rageshri traverses two octaves in a breathtaking pattern and rendering the same with precision is a challenge for even accomplished singers and instrumentalists.

The tillanas that were composed in the late 50's, namely Desh, Tilang, Behag bear the fire of a young mind and also an evolved musical mind's expressions. When rendered today after 6 decades, they still pulsate with a freshness and lilt that stir our hearts.

His compositions have helped music lovers travel and connect beyond the lyrical. Listening to his scintillating, yet lilting Dwijawanti tillana in a concert in Delhi, a little boy came running to him and said that he could imagine Krishna playing his flute on the banks of river Yamuna and Gopikas churning butter listening to his flute. The little boy was delighted to know that the lyrics were indeed in praise of Lord Krishna, *Balagopala, Yamunaviharaleela, madhura venuganala*..... The raga and the melody are so apt as to be suggestive of the lyrics, and intensely moving even to an uninitiated child.

Speaking of my own experience, I should say that by learning his compositions, I have learnt to visualise notes and see them in their various hues, expressions, light and shades.

It will not be an overstatement to say that he has the pulse and frequency of every note on his finger tips. One brilliant composition that is testimony to this supreme mastery is his Neelambari varnam. The varnam which was composed as a tanavarnam in Telugu invoking Goddess Saraswati, *Nadhaswaroopini devikrupajes!*..... was later given Tamil sahitya in praise of Lord Muruga, and made into a padavarnam. This was at the request of a senior dancer to compose a varnam which can portray shringara without any eroticism so that young dancers well below their teens can have a glimpse into the emotion 'shringara' in an appropriate way. Shri Lalgudi changed his tanavarnam quite magically into a padavarnam without changing a single phrase or note from his original tune. A beautiful illustration is how he treats the kaisika nishadam in Neelambari by substituting them with very emotive sahitya. The 3 places where it is used, the emotion that is conveyed through the lyrics that go with the kaisika nishadam is enough to demonstrate his genius and his close bonding with swaras and their bhava. In the muktayiswara the composer, as the beloved, appeals to the Lord by posing an array of questions, *Idhuthagumo? Dharmamthano? Varadhirundhidha varmameno?*, and then goes on to appeal saying *orukanamenum marandhariya, ivvillam pedhai magizhainiyagilum vaa*. The short duration *orukanamenum* cannot find a more befitting melodic expression than through the kaisika Ni.

Shri Lalgudi firmly believed and has shown to the world that music should take us beyond the confines of lyrics. But having said this, there are also many of his creations where the lyrics unravel and bring out the beauty of music. This can be compared to onomatopoeia in English language. This has been exploited to its fullest in a short Senchurutti in his magnum opus, the dance drama 'Jaya Jaya Devi'. In this the sangatis woven around the lyrics

vanduruvaagiye valam vandhiduven express the flight of a bee as effectively as the lyrics themselves.

His poetic command and the genius to visualise the musical appeal in language has left many Tamil scholars wonder-struck. In one of his kritis in a rare raga Hamsaroop ni, he praises Goddess Meenakshi with most appealing adjectives that come in paired words such as *innisai amudhe, isaiyin suvaiye, anbin vadive, arumarai mudive. thannigarilla thani arulloiliye, min idayaalle, meenaambikaye*. The alliteration and the pleasing aural effect of the words chosen are noteworthy.

Many have expressed a desire to do a thesis on his compositions. In a humble way he has repeatedly said in many of his interviews that his compositions are the voice of divinity which resides in each one of us, that has found musical expression through him and therefore he is a mere instrument in the hands of divine power. Having said that, he always said he found joy and pride in playing his own compositions along with that of others, in his concerts, by way of salutation to the divine power.

Laigudi G. Vijayalakshmi is a well-known Carnatic violinist, vocalist and composer. She is the daughter of the late violin maestro *Shri Laigudi G. Jayaraman*.

CONGRATULATIONS



T.S. Nandakumar receiving the Best Teacher award at Cleveland

Heartiest Congratulations to Guru Shri T. S. Nandakumar (Academy of Indian Music, New Jersey) for being honoured at the Cleveland Thyagaraja Aradhana as the BEST TEACHER.

The Award was conferred upon him at a felicitation function held on Saturday 30th March 2013, at Cleveland, Ohio. Sangeeta Ratnakara Dr. M. Balamurali Krishna was the Guest of Honour at the function.

Shri T. S. Nandakumar is an ex-faculty member of Sri Shanmukhananda Sangeetha Vidyalaya, Mumbai.

When the faculty of music at Maharaja Sayajirao university (M.S University) of Baroda organised a two day musical event (February 2-3, 2013) to commemorate the memory of Ustad Maula Bux, it was not just another tribute to a performer but a very special celebration of an artiste who knit the north and south together through music long before the pioneers of the twentieth century.

Popular conception is that the north-south dialogue in classical music (Carnatic and Hindustani) is a phenomenon of the last one hundred years – Pandit V.N. Bhatkhande went south and met Veena Dhanammal in Madras (now known as Chennai) while Ustad Faiyaz Khan, singer Gauhar Jan and others were honoured at the Mysore durbar during the early decades of the twentieth century. After independence Ravi Shankar adapted Carnatic ragas like Simhendramadhyamam and Charukeshi to the musical repertoire of the north. But Moula Bux (spelt variously as Maula Bax, Moula Baksh or Mawlabux) went further and was apparently a musical pioneer in many ways, justifying the installation of a bust at the university in a city where he set up the country's first ever course for study of music in an educational institute during the mid-19th century.

Born in 1833 in East Punjab, Moula Bux belonged to a Pathan family (his full name was Moulabux Ghissen Khan Pathan). As a youngster he was fond of wrestling but after an encounter with a fakir who predicted that he would be a great musician in later life, he took to music, but the story of his search for a good teacher that led him to Ustad Ghasit Khan, is very moving - during the day he would secretly listen to the ustad who refused to teach anyone, and every night he would practise, on his own, what he had heard. The ustad relented later, after accidentally hearing him practise one night. Being impressed, he agreed to teach him. Subsequently Moula Bux decided to go south after hearing about the systematic methods of teaching there. We do not have dates of his visit to the south, but it is reported that since he was a Muslim, the musicians he approached in the south first refused to teach him, till he moved to Tanjore (known as Tanjavur now) further south and found a teacher there. Tanjavur was a major centre for music in those days, with the Mahratta Naik rulers extending wholesome patronage. One of the rulers was even a composer, and there exist compositions with Marathi lyrics set to Carnatic ragas – dancer Sucheta Bhide-Chapekar has danced to some of these Marathi compositions. Moving to Mysore, he established further contacts with musicians and received accolades from the then Maharaja of Mysore. All this was in the mid-19th century. He is said to have married a daughter of Tipu Sultan (according to another source it was Tipu's grand daughter that he married). His relative Murtaza Khan learned and sang Carnatic music. What a pity indeed that there were no recording facilities in those days.

While on a visit to Baroda, the then maharaja (who was also a patron of music) employed Moula Bux in his durbar as a state musician. Here Moula Bux set up a school of music in February 1886 and served as its principal till his death in 1896. It was this 'gayanshala' (teaching school for music) that he set up, which went on to become the Academy of Music under Maharaja Sayajirao Gaekwad and subsequently he became the faculty of performing arts at the university. According to Professor R C Mehta of Baroda (who retired as the head of this faculty some years ago, and is a performer himself) Moula Bux was also a pioneer in the development of notation for music (much before Pandit Bhatkhande came out with his seminal books with khayalis in notation). Reports say that Moula Bux was "equally proficient in north and south Indian music" and played the south Indian veena. Again, what a pity that we don't have recordings of those days!

His grandson Hazrat Inayat Khan who was trained by Moula Bux, made a name as a Sufi and been (veena) player, and toured Europe extensively in the early decades of the 20th century to perform and propagate Indian music as well as Sufism. Inayat Khan's recordings, now a century old, exist and have been preserved as a boxed set of tapes by a European sponsor, though these do not include the compositions he is reported to have played in south Indian ragas like

Kharaharapriya and Shankarabharanam. Moula Bux is reported to have tutored his grandson in both Carnatic and Hindustani styles, and also instructed him in playing the south Indian veena. Inayat Khan was barely 14 when Moula Bux passed away.

Inayat Khan married a British woman whom he renamed Sharada Ameena Begum (that's communal harmony for you, a Sufi Muslim adding Sharada to his wife's name, and composing songs about Ganesh and Gopal!) Inayat Khan's daughter Noor was killed at the infamous Dachau incarceration centre by the Gestapo in Germany in 1944, after accusations that she was a political spy working for French liberation. When Inayat Khan performed in Chennai in July 1902, he was given a gold medal in appreciation, by the local connoisseurs. The book of his compositions includes a testimonial written by Shri Srinivasa Iyengar, a former dewan of Baroda, who praises Inayat Khan's musical contributions and proficiency. Inayat Khan in turn, attributed all his learning to what he had imbibed from his grandfather, Moula Bux.

We know about Muthuswami Dikshitar who is reported to have travelled to Kashi during the 19th century and adopted Hindustani ragas for his kritis in the Carnatic style. We also know about Gauhar Jaan, the first Indian vocalist to be recorded (on 78 rpm discs) in 1902, but Sangeeta Ratna Moula Bux, whose contribution covered a broader canvas, on a pan-Indian scale, in terms of learning and performing in both styles of music, and who preceded Gauhar Jaan by some decades, is known comparatively less. The Trust set up in his name now commemorates, annually, his memory, appropriately in Baroda where he was instrumental in setting up what went on to become a leading centre for musical instruction, with recitals by the staff and students.

Dr. Sakuntala Narasimhan is a Bengaluru-based journalist, author, musician and consumer rights activist.

OBITUARY



◀ K. Rajagopalan

Shri K. Rajagopalan, a member of the sub-committee of Sri Shanmukhananda Bharatiya Sangeetha Vidyalaya passed away on 15th April 2013 in Mumbai. He was an ardent rasika and used to recommend young talents to be featured in the Sri Shanmukhananda Shiram - Dr.V.Subramanian Talent Promotion Concerts. He would regularly attend all programmes conducted by the Sabha.

Ojaswita Chaturvedi

Indian classical art forms emerge from the ancient Vedas and scriptures. Thus the portrayal of legends, history, puranic kathas and themes is a common feature of classical dance. The depiction of various emotions or rasas is an inseparable component of abhinaya, expressional dance. Abhinaya reaches out to the hearts of the audiences and passes on the message that underlies the performance. It should always be remembered that classical art forms are not simply a method of entertainment but also a means of education and elevation of the individual. Education and elevation are both not possible in the absence of rasa. Therefore, the navarasas are considered by the preceptors as a crucial aspect of classical dance. Each rasa can be expressed in different situations and in different manners. This paper explores the several vicinities of the Raudra rasa. Rasa, the emotion can only be brought forth through bhAva. Raudra rasa is evoked from the sthAyi bhAva of krodha.

अथ रौद्रो नाम क्रोधभावात्मको (nATyaSAstra 6:65)

Anger can be expressed by different people in different ways. In these different situations there are various forms of anger that cause the emergence of the Raudra rasa. We shall take one situation at a time and analyze the emergence of Raudra.

Vatsalya Krodha - Anger of a parent

Raudra can be expressed by a parent towards the child in certain situations. This expression is characterized by the worry of welfare of the child. Although the inner emotions are related to love, the outer expression appears as anger, so as to protect the child from harmful acts. A wonderful example of this is given in the Srīmad Bhagavatam when the young cowherd boys complain to mother Yashoda about her little Gopala eating mud. The verse describes mother Yashoda's reaction as follows:

स गृहीत्वा करे कृष्णं उपालभ्य हिनैषिणी
यशोदा भय संभ्रान्त प्रेक्षणाक्षं अभाषत
कस्मान्मृदमदान्तात्मन् भवान्भक्षितवान्हः (10:8:33 - 34)

'The well-wishing mother took Krishna by his arms. Wanting to chastise him, she examined his mouth carefully. The worried Yashoda then spoke the following words, "You restless boy, why is it that you have eaten mud in a solitary place?"'

From the above verse, it is clearly seen that mother Yashoda is extremely worried about her son. But in order to protect him further, she expresses her anger towards him. This is how Raudra rasa is depicted by a parent towards the child. In this context, although the sthAyi bhAva still remains as krodha, there is a subtle concern that gives rise to the rasa.

Samara Krodha - Anger of a warrior

It is natural for Raudra rasa to appear during confrontation with an enemy. In this case, the rasa appears directly from the sthAyi bhAva of krodha and is portrayed very well during the situations that involve war. Goswami Tulsidas describes the anger of Shri Rama very well during his war with Ravana.

The anger of Shri Rama is said to have arisen each time his army was attacked. Each instance shall be considered step by step.

एही बीच निसाचर अनी । कसमसात आई अति घनी ॥

रघुपति कोपि बान झरि लाई । घायल भै निसाचर समुदाई ॥ (Lankakand doha 86, chaupai 1 &4)

"In between, the army of the demons grouped themselves and came rushing with all their might. Looking at this, Shri Raghupati, shot his arrows in anger thus making the enemy-army powerless." During war with Ravana, Shri Rama was enraged when his charioteer was hurt by Ravana.

तब सत बान साराथि मारेसि । परउ भूमि जय राम पुकारेसि ॥

राम कृपा करि सुत उठावा । तब शत्रु परम क्रोध कहं पावा । (Lankakand doha 90 chaupai 4)

"Then the evil king shot a hundred arrows on the charioteer, who fell on the ground calling out the name of Shri Rama. Shri Rama mercifully lifted him up, and looking at his condition, the Lord then became overwhelmed with anger."

भए क्रुद्ध जुद्ध बिरुद्ध रघुपति त्रोन सायक कसमसे ।

कोदंड ध्वनि आति चड सुनि मनुजाद सब मारत यसे ॥ (Lankakand doha 90 chhand 1)

"When the Lord of Raghus became full of rage and encountered the enemies at war, the arrows in His quiver competed to shoot forth! When the demons heard the powerful twang of His bow, they became overwhelmed with fear." The expression of Raudra rasa during war generally demonstrates the bravery of the warrior. In this situation, a warrior is considered to have excelled when the Raudra is enough to vanquish the foe but not too much to overwhelm the intellect of oneself. This quality is highly predominant in Shri Rama and that is why many poets have described him as raNadhira

Rati Krodha - Anger of a Khandita Nayika

Raudra is expressed by a nayika when she is upset and angry with her beloved. The depiction of anger here also has a subtle bhava of sadness and worry. Therefore, although the sthAyl bhAva of the rasa remains as krodha there are tints of kArNyam that can be noted in this situation. Jayadeva has described Radhika as a khandita nayika in the seventeenth ashtapadi of Gita Govinda. Noticing that Krishna had enjoyed with another gopika, she speaks to him angrily.

हरि हरि याहि माधव याहि केशव मा वद कैतववादम् ।

तामनुसर सरसीरुहलोचन या तव हरति विषादम् ॥

"O Hari, Madhava, Keshava! Do leave! Do not speak lies! Do leave and abide by the one who removes your distress! Do leave!"

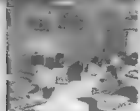
Although she is sorrowful, she chastises him with anger, knowing that it is her beloved who is at fault. Thus Raudra rasa appears in this situation.

Navarasa is an exhaustive topic that is common to all visual arts. Each rasa is exceptionally beautiful and has its own different scenarios of depiction. Any performance or presentation remains incomplete if rasa is not evoked in the viewer. This research has explored the various colours of the Raudra rasa - one of the most commonly expressed rasas on stage.

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Professor U.S. Krishna Rao – A Centenary Tribute

Jyothi Mohan

ಭಾರತಕುಶಲ : APR-JUN 2013



Prof. U.S. Krishna Rao



Prof. U.S. Krishna Rao and
Chandrabhaga Devi

Professor U. S. Krishna Rao and wife U. K. Chandrabhaga Devi dedicated their lives to the propagation of Bharatanatyam. They gave innumerable performances and lecture-demonstrations all over the country and abroad. They were mentors to several students and authored books to popularise the art form across the globe.

Professor U. S. Krishnarao was born on 31st December 1912. He died at 92, after a lifetime of service to Bharatanatyam. At a time when only *devadasis* practised the art form, Shri Krishna Rao took to learning Bharatanatyam in 1939. A

first rank holder in M.Sc. Chemistry, being a male and taking to a dance form, raised several eyebrows in conservative society! A pioneer in the Mysore school of Bharatanatyam, he started learning from Guru Kolar Puttappa (1939-40) and Kathakali from Guru Kunju Kurup (1941-42). He married Chandrabhaga Devi in 1941. In 1943, Shri Krishna Rao and his wife underwent intensive training under the guru Pandanallur Meenakshisundaram Pillai in Tanjavur. It was unheard of in those days for a Brahmin to pursue Bharatanatyam and they were virtually ostracized by the Konkani society. Fighting all odds and making sacrifices, they went on to become one of the most renowned dancing couples in the field of Indian classical dance.

They strived to propagate Bharatanatyam. In 1942, they started their school Maha Maya in Bangalore and today their disciples are continuing the good work all over the world. They were one of the first to give lecture-demonstrations on dance, as early as in 1940, at Mysore. These highly educational sessions attracted a lot of male and female students to their fold. Shri Krishna Rao was appointed the honorary Professor of Dance in Bangalore University from 1973 to 1977 while his wife was the Professor of Dance at the Dance School of Bharatiya Vidya Bhavan from 1971 to 1985.

Professor Krishna Rao choreographed spectacular dance-dramas like *The Temptation of Buddha*, *Rani Shantala*, *Geeta Govinda* and *Kama Dahana*. They performed extensively in India and abroad and raised funds for various deserving causes. Krishna Rao was not only a good dancer, but an accomplished musician too. He could play a number of instruments including the harmonium, flute and tabla. He trained many vocalists and instrumentalists for dance.

Krishna Rao's first book was written in Kannada, 'Adhunika Bharatadalli Nrityakale' –Art of Dance in Modern India. In 1980, he co-authored 'Nritya Kale' (Art of Dance) with Chandrabhaga Devi. 'A Dictionary of Bharata Natya' published in 1980 is a ready reckoner for both students as well as teachers. 'A Panorama of Indian Dances' (1993) was another popular book. 'Bharata Natya Nighantu' (Bharata Natya Dictionary) in Kannada was brought out in 1994. He has written on arts and artistes for the Kannada Encyclopedia and his articles have been published in many leading journals.

Professor U. S. Krishna Rao and Chandrabhaga Devi received many awards which include the Rajyotsava Award, Shantala Award, Karnataka Nritya Kala Parishat and Central Sangeet Natak Akademi award. Krishna Rao received the E. Krishna Iyer Medal for 2002 from The Sruti Foundation.

In his birth centenary year, we pay a tribute to this versatile artiste and eminent guru.

Jyothi Mohan is a Bharatanatyam guru and faculty member of the Vidyalaya.

Vidyasandil Narayan Iyer



V. Vamanan

Shri V Vamanan, fondly called by his students as 'Vamanan Sir' was an integral part of the Mumbai music scenario, and his sudden demise has left an inexpressible void, not only in the world of music but also in the hearts of the huge number of students who were under his able tutelage.

There were multiple facets to his personality; however, three of them stood out: that of a brilliant musician, a teacher who sought perfection in his students and above all, an extraordinary human being who loved and respected people irrespective of their social or economic standing. I think it is the beautiful amalgamation of these three facets which made him the charismatic personality that he was.

An excellent musician, he perceived music in its totality; which is to say that he not only looked at music as an art form but also as an important and easy pathway to enter into the realm of Divinity. Invoking the deity extolled in a particular kriti was as important to him as indulging in aesthetically rich manodharmam (creative music) or impeccable renditions of composed music. This is what perhaps gave his music a kind of wholeness, and the rasika getting a feeling of contentment to take back home from his concerts.

As a performing musician, among other things Vamanan Sir strongly believed that it was his duty to not only entertain the rasikas but also effectively elevate their understanding and appreciation of music. What is noteworthy is that he not only believed in this principle but also strove hard to put it into practice. While listening to him perform, one could often actually feel that he was trying to convey something. To illustrate, in his recent concert (This was the last concert he gave) at the Sringeri Sharada Peetham, instead of the usual way of beginning a Todalapana - in the 'madhyasthayi', he began with a phrase that originated in the 'tarasthayi'. He continued developing the alapana predominantly in this region. After the concert, a seemingly perturbed rasika came and told him that the Todi alapana sounded rather odd. To this, he patiently replied that there was an intention behind beginning that way - the kriti to follow was *Ambanannubrovave*, which also began in the 'tarasthayi'. Thus, the rasika was satisfied, and went home with an added insight.

On stage, he cheerfully and openly encouraged his accompanists. Even as he strove to give his best during each performance, he tried to bring out the best in his accompanists too. As a result, he could create on stage an atmosphere of mutual appreciation, which in turn enhanced the quality of music created.

He was not only a skilled musician but also a teacher or guru par excellence. In fact, during the later years of his life, he seemed to have derived more joy out of teaching than performing because, for him, imparting whatever one has gained to the next generation was as important as performing one self.

Apparently he came across as a very strict guru, taskmaster, and a rather difficult teacher to learn from. However, if he was ever rude, it was only to be kind. This is to say that his comments when taken in the right spirit, always drove the student to progress by leaps and bounds. He would seldom openly applaud his students, but when a word of praise came from him (which was not very rare either), it was almost like a treat. This is not to say that he was reluctant when it came to lauding his students, but only that he expected his students to always be at their best. Anybody who knew him for a considerably long period could vouch for the fact that he taught all his students with a lot of affection, dedication and sincerity.

He was a teacher with a very open and broad outlook. He himself used to listen, and also ask us students to listen to musicians belonging to varied schools and styles without any prejudices, and pick up whatever good one could find in each of them. Moreover, he would ask his students to notate whatever they would find worthy of note in other musicians' music, and mull over how they could incorporate it into their own music. At the same time, he would also caution us to not end up blindly imitating any one musician, but evolving one's own way of singing or playing a particular instrument.

He not only taught vocal music but also trained students who were basically instrumentalists. When students who were instrumentalists would approach and request him to train them, he would readily agree because, for him, it was music, more than its medium of expression, which was important. A true 'nadopasaka', he devotedly dedicated his entire life to the cause of music. Vamanan Sir had an uncanny knack of training students in the 'manodharma' aspects of music - a task that is usually regarded as being quite difficult. After a student had acquired a fairly decent understanding of ragas, he would simply allow them to indulge in manodharma. If he ever interrupted, it was only to set right grammatical or structural errors. He never insisted that a student must imitate his way of approaching any particular raga. This peculiar way of his, greatly encouraged his students to freely indulge in creative music.

He saw all his students with an impartial eye, that is, he was as interested in the progress of a child learning basic lessons as he was in that of a student who had ascended the stage. The more a student showed inclination to learn, the more he helped the student do so. His only condition was that every student must show progress at his or her own level, and climb on to the next level. A number of his students have successfully ascended the stage and are up coming performers. He gave such students the opportunity to plan their own concerts even while offering his valuable suggestions. He often told his students that performing was important. But he also told them that it should not become an aim in itself. The aim, more importantly must be to become good musicians who would safeguard the art in all its sanctity, and who would, in their own way, transfer it to future generations, thereby constantly keeping the art alive and vibrant.

Though he was a great teacher for many, he preferred to look at himself as a student. Throughout his life, he never stopped learning. He relentlessly continued to widen his knowledge of music, and also delve deeper into areas of religious and spiritual significance. What is more in one of his classes, I clearly remember him having told us, "I have learnt many things from my students!" So, one can clearly see how besides being an ideal teacher, he was also an ideal student.

As a person, he was a delightful combination of tradition and modernity. While his attitudes and beliefs were rooted in tradition, he was not averse to modern ways of looking at things. He knew how to create an amicable balance between the two. Moreover, he was a very humorous person, a side of him that was seldom revealed. Nevertheless, as his friend and writer P.P. Ramachandran put it, he always bore a pleasant temperament and effortlessly spread joy wherever he went.

It is heart rending to wake up to the fact that it is such a person that the music world has lost. This is a loss that can hardly be expressed through language. It can only be deeply and silently felt by the two families which he was a part of : his immediate family and the larger family comprising his students and their parents, his rasikas who are spread all over the world, his colleagues in the music world and music institutions he was a part of.

Nonetheless, one can find solace in the fact that his music will continue to live on through his students. I also strongly believe in the fact the guru in him, though not physically present, will continue to guide us students as we take the path that he has laid for us.

Vidyanandi Narayan Iyer plays the veena and is a star disciple of Smt Mangalam Muthuswami and Shri. V. Vamanan.

Jyotsna S



V. Vamanan

Shri V. Vamanan was not only an exemplary musician but also an outstanding and a magnanimous guru and his death is a great loss to the musical community. It is more so to his students with whom he had forged a strong and enduring relationship giving them an authentic link to traditional music.

He was one of the foremost and vibrant torch bearers of the tradition of his great guru Pallavoor Mani Iyer. After the demise of Mani Iyer he learnt from other gurus like Tanjavur Shankara Iyer, A.S. Panchapakesa Iyer and Kamala Krishnamoorthy.

As a musician and a teacher he demanded nothing short of perfection as much in himself as in others. Blessed with a captivating voice, his music was full of microscopic nuances.

His manodharma was vibrant. He would sing short and crisp alapanas to bring out the essence of the raga succinctly. He would deliver lengthy and highly imaginative alapanas with great precision and without repetition. On the succeeding day the same raga would exude a different flavor. He could even sing closely allied ragas like Darbar and Nayaki one after another and would bring out the distinct flavours in each of the ragas. This speaks of his virtuosity and dexterity in handling the ragas.

He had a deep repertoire with authentic pathantara and his interpretation of songs was bhavaladen. His method of rendering a kriti was to develop sangatis gradually and gracefully. He ensured that all the sangatis were relevant and replete with raga bhava and the bhava of the kriti. He enunciated the sahitya clearly with no padachedham (ensured correct split of words). The gamakas were always in the right measure to clearly bring out the raga bhava.

His kalpanaswaras were a blend of sarvalaghu, vyavahara and gatibhedas displaying his scholarship and control over tala and tempo. He was an expert in neraval and pallavi. He would sing pallavis in talas of varied and complicated time measures with effortless ease. Many a time he would set a pallavi on the spot and sing it with great aplomb and finesse.

He was a very sincere teacher who would give individual attention to each and every student. Unsparing task master that he was, he insisted on regular and consistent practice every day with akarasadhakam and on singing the basic lessons of music in Trikalam, as these are the key to one's musical acumen.

He encouraged all his students to be original and was against imitating any particular style of singing, though willing to accept the good points and musical thoughts of every music school.

He was adept at gauging the level and ability of every student. Once he was convinced of their ability he would teach the best and the most challenging pieces uninhibitedly. He was clear in elucidating even the most difficult points, ensuring that the students' doubts were clarified.

His teaching methodology consisted of sustained demonstrations as well as phrase-by-phrase teaching. He would translate the Telugu or the Sanskrit phrases in the kriti to explain the underlying bhava in sahitya.

Natini Dinesh
(with inputs from Dr. Sakuntala Narasimhan)



Sugandha Raman

On 25th March 2013, vidushi Sugandha Raman, a versatile musician and remarkable lady in many ways, passed away quietly at the age of 93.

Sugandha Raman was a regular performer at the Madras Music Academy from the 1930s onwards. She won appreciation from stalwarts like Tiger Varadachariar. She got a gold medal from Rani Sethu Parvathi Bai of Travancore for her performance at the Music Academy conference in 1936.

Sugandha first learned music from her mother and later from Dr. Cheema of the Tillaisthanam tradition. She was the first South Indian woman to learn and broadcast Hindustani classical music from AIR Delhi (1946) after learning from Ustad Ahmed Raza Khan (vichitraveena player).

No doubt, Sugandha was lucky compared to other Brahmin women of her time, as was her mother Lakshmi Ammal, in having family support for the pursuit of music. Sugandha's daughter, Dr. Sakuntala Narasimhan, a senior Carnatic and Hindustani musician, activist and regular contributor to *Shanmukha*, relates some interesting (and amusing) facts about her grandmother Lakshmi Ammal's life thus: "Lakshmi Ammal's mother-in-law, being fond of music and not having any daughter, sent both daughters-in-law (child-brides) to learn music, engaging a special bullock cart to take them both to classes (against the ridicule of the whole of Kancheepuram's Iyengar community!) My grandmother, a diminutive, conservative woman in a 9 yards saree, could sing complicated pallavis, and because it was not done then (early 1920s) to sing and slap one's thigh to mark tala, in front of male strangers, she would sing in one room and the men would sit in an adjacent room to listen to her!"

Raman's transferable job meant that Sugandha broadcast from AIR Delhi, Madras, Bangalore, Vijayawada and Hyderabad – she performed Carnatic vocal and veena as well as Hindustani veena. She designed a new veena, incorporating the south Indian frets on to the north Indian vichitraveena (with 2 gourds) and used to play this in her broadcasts. In the 1940s, Sugandha was the only woman artiste in the vadyavirinda which was formed for the first time at AIR Delhi, conducted by stalwarts Pandit Ravi Shankar and Vidwan T.K. Jayarama Iyer. Sugandha and her daughter Sakuntala were chosen by AIR Delhi for a special one hour programme called Bandish Sargam, with Bismillah Khan as the solo lead artiste (around 1952-3). During Raman's deputation in Vishakhapatnam in the 1950s, Sugandha, daughter Sakuntala and T.T. Sita of Hyderabad were the three leading vocalists of Andhra.

Sugandha stopped broadcasting after the untimely death of her second son in 1967. The later part of her life was devoted to teaching. Sugandha had written in notation around 900 compositions including many rare Tyagaraja kritis. GNB and KVN had great respect for her and used to say that she had a treasure of rare kritis. It was indeed a rich bounty that she offered her students. According to one of her students Mangala Karthik (Sruti July 2013) – "she taught ragas as though they were vital nutrients; they were to be slowly absorbed and derived nourishment from. The mysteries of each raga would unravel as she showcased the various nuances of that raga across her amazing fund of kritis. The glimpses she offered of a kriti would prompt the student to plead with her to teach it in the next class. And like magic the entire kriti would be written very neatly in precise notation on recycled paper – like many of her generation she considered it a sin to waste anything, so backs of calendar sheets were used for notation. If the raga was Shankarabharanam, a surprise bonus in the form of a rare kriti like *Nannukaruninchi brovu* would also be kept ready."

She continued to teach many students (most of the top rank holders in the state music exams were Sugandha Raman's students, including T.S.Rama) almost till her end. Daughter Sakuntala and son Rajnarayan (flautist, inventor and founder of Radel Electronics) got the AIR prize due to her coaching. She taught both veena and vocal, and devised many theme-based performances with songs composed or tuned by her, sung by her students.

A book on Sugandha Raman (in Kannada) was released 3 years ago. She was also a good painter.

Nalini Dinesh is an ex-faculty member of the Vidyalaya and former Assistant Editor of Shanmukha.

FORM IV

(See Rule 8 of Press & Registration of Book Act)

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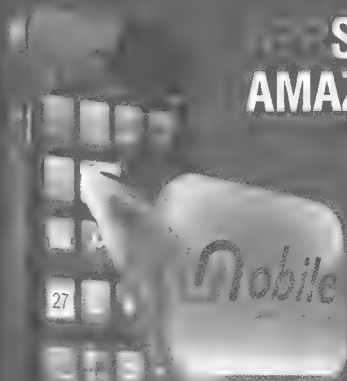
Tukkada - 2

QUIZ ON SANGEETA AND NATYA¹

1. How did Muthiah Bhagavata 'create' Valaji raga?
2. Why do ghatam vidwans not wear shirts on the stage?
3. Normally the violinist and the mridangist sit on the left and the right sides of the vocalist or the main performer but sometimes one finds their places swapped. Why?
4. Who is the only vaggeyakara whom Tyagaraja calls a 'dheera', a concept in Mundaka Upanishad summing up the embodiment of Advaita?
5. *Yaro ivar yaro* in Bhairavi is from the *Rama Nataka Keertanaikal* of Arunachala Kavirayar relating to the first eye contact between Sita and Rama when from her balcony she sees him walking in the street below. Who sings the song in the drama?
6. Who is described in the *Madhyamavati kriti Vinayakuni*?
7. At a concert at the Sri Shanmukhananda Fine Arts & Sangeetha Sabha many years ago electricity supply failed and there was no amplification. But still the musician continued singing and the audience remained seated and quiet listening for a long time. Who was the musician?
8. For a concert of M. D. Ramanathan at the Sri Shanmukhananda Fine Arts & Sangeetha Sabha the violinist could not turn up at the last moment. The office-bearers literally dragged from home a young violinist still in the process of training to the concert hall although he was preparing for a final university examination to be held next day. He gave outstanding support appreciated by MDR and the audience. Who was he?
9. At the stroke of midnight on August 14-15, 1947 the transfer of power from Great Britain to India was completed. The entire proceedings were broadcast on the All India Radio after which the Madras and Tiruch stations played a 78 rpm record with a couple of Tamil songs. What were they and who sang them?
10. *Kurai onrum illai* is a song penned by Rajaji sung by MS at her UN performance in 1966. Where did Rajaji get the inspiration from, for those three words?
11. Which is correct – nagaswaram or nadaswaram?
12. The Voyager Golden Record is a gold-plated copper disc containing music selections from around the world, which was sent into outer space aboard the Voyager 1 and 2 spacecraft in 1977 by NASA. It is still flying. Name the Indian classical musician whose recording was included therein.
13. Subbarama Iyer of Karaikudi Brothers (vainikas) was known for his way of holding the instrument. What was it?
14. Name the leading Bharatanatyam artiste who dances on Jaipur foot.
15. Who was the famous composer of Western classical music who created masterpieces despite being profoundly deaf?

¹The objective of the column is to supplement the knowledge of the readers. They are welcome to send dissenting letters with supporting evidence if they do not agree with the answers on page 44. They are important for keeping the record straight.

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Jyothi Mohan

Ashish Mohan Khokar's *attendance*
 The Dance Annual of India 2012-2013
 Pages: 100 Price: Rs. 1000



Great dancers are not great because of their technique; they are great because of their passion, said dancer Martha Graham. It is that passion and zest with which Ashish Mohan Khokar puts together the *Attendance*, the only dance annual, year after year, for the benefit of the dance-loving community. That it enjoys a great reputation is evident from the illustrious contributions by eminent dancers and critics, making it a veritable treasure trove for collectors. The pages are further enhanced with beautiful and vintage photographs from his father, Mohan Khokar's archives. The *Attendance* covers a year in perspective, touching upon issues, performances and other events like seminars, views and reviews and obituaries all pertaining to dance.

The issue under review is the 15th edition and has as the Guest Editor, drama and dance writer S.D.Desai, of Ahmedabad. The theme is Classical Dance and Modern Times. Shanta Serbjeet Singh in her article laments the lack of aesthetics, sense of proportion and total

absence of any standards in the performing scene as a whole. She is also disturbed about the fact that the print media has done away with the columns featuring critical appreciation of the fine arts.

'Dance Your Own Dance' describes Aditi Mangaldas' quest for her own style, born out of the classical inputs she had from her gurus Kumudini Lakhia and Pandit Birju Maharaj. In conversation with S.D Desai, she says, "Your work has to be like a constantly flowing river, ever rejuvenating itself so that you never step into the same water twice." She talks about her various productions and how they came about.

A.Seshan, who reviews dance and music regularly, talks about Margam and Modern Trends in Bharatanatyam. He feels dancers are eschewing the time-tested margam for neo-classical and modern dances. The margams which are a test of skill and endurance have been replaced by thematic dancing of shorter duration. Sometimes a jugalbandi, group presentation or fusion is attempted. The margam prepares both the artiste and the rasikas, beginning with the simple Alaripu, to progress stage by stage to the more demanding varnam, on to the lighter mood of padams and javalis, an energetic tillana and ending with the peace-invoking viruttam. There is symmetry and completeness in the margam. Although he is not against innovation, he feels the margam should be kept alive at least by senior dancers for posterity.

Ananda Shankar Jayant, a dancer from age four, acquired a postgraduate diploma in Bharatanatyam from Kalakshetra. She went on to clear the UPSC Services exam and was posted as the first lady officer of the Indian Railway Traffic Service on South Central Railway. Whilst she

was working for the railways, running her dance institution as well as performing, she was devastated to hear she was struck with the dreaded cancer. To Dance Is To Be is her story of grit and determination, of how she fought the odds using her passion for dance as an anchor during the testing times. A truly inspirational first-person account!

Kathak is God's creation, says Pandit Birju Maharaj. Not one to be swayed by the lure of films, Maharajji asserts that dance is when movement, rhythm, feelings and music, all fall into place in a naturally graceful way. He is appalled by the loud volume of drums, the lack of melody, the exaggerated movements and the vulgarity in costume that characterises film dancing in present times. He has choreographed for films, but on his terms, says his foremost disciple Saswati Sen. If he felt uncomfortable about what he was asked to do, he quietly withdrew from the film rather than make compromises. He enjoyed choreographing for Satyajit Ray's *Shatranj Ke Khiladi* as it was a subject that was around classical arts and he was given a free hand. He enjoyed working with Machuri Dixit for films as she was a quick learner and excellent performer. There is a lot of modernity in his approach to Kathak and he has handled several abstract themes with ease, says Saswati.

'Today the Rasikas are our Gods', says Kumudini Lakhia to S. D. Desai. Our classical dances are for the masses not for the masses, she reiterates. We have our own audiences and we should be content with that, she says. She is therefore not enamoured of choreographing for films despite her success with *Umrao Jaan*. The common man enjoys the Bollywood type of dance. It would be difficult to change his taste and why should we, she counters. She is however comfortable choreographing contemporary themes. The Peg and Venunaad among others were modern themes which made a mark. Rooted in tradition, she explores novel themes with the freedom it affords.

The Jhaveri Sisters, synonymous with Manipuri, brought this delightful classical dance form to Mumbai. With the guidance of their Guru Bipin Singh they propagated this art through performances, lectures, articles and so on. The classical Manipuri tradition of Rasleela and Sankirtana is further extended in modern times through new compositions says Darshana Jhaveri. Manipuri dancers have adapted their style to portray Tagore's dance dramas like *Chitrangada*, *Bhanusinger Padavali* and *Riturang* thus widening the scope of Manipuri movements.

Dr. Kanak Rele, in her article 'Classicism and Modernism in Dance', explains how Guru Kelucharan Mahapatra revitalised Odissi. Studying temple sculptures and revamping the music for it with Pandit Bhuvaneshvar Misra's help, he gave Odissi a distinct identity. This is modernisation of classicism at its very best she says. Her own efforts at recreating the technique of Mohiniattam and setting it to Sopana Sangitam, choreographing new pieces to widen the repertoire for dancers, are well-known. To be traditional, that is, to have a long-lasting quality, the dance must have universal applicability which can, not only confront modernism head-on, but literally envelop it within its folds, she concludes.

'Parampara Seeks Continuity' says Maya Rao. The reputed dancer-choreographer, known for handling contemporary and abstract issues through Kathak, is happy that young dancers are exploring the possibilities offered by the classical idiom. She is proud of her students who have blazed new trails, like Syed Sallauddin Pasha who has taken classical dance to another level with *Handicapable* by creating a repertoire for the wheelchair-bound. She quotes Uday Shankar-adopt the best from the past and mould it to the requirements of the present.

In 'Classical Dances for Contemporary World', the doyenne Mrinalini Sarabhai speaks of how she uses dance as a medium to communicate her feelings on subjects close to her heart. Using dance as a medium she drove home the message of dowry deaths, mindless felling of trees, the pollution

of the Ganga, persecution of the untouchables etc. wherein the technique, music and effects were modern. She had experimented with a Western-style musical on the stories of Krishna, collaborating with Louis Banks, to enthuse children who liked rap music and Western beats. It was one of her many attempts at repackaging Indian mythology for young audiences today

In her contribution *Performing Migrations*, Purnima Shah traces the origin of Indian dance in the US, its recognition in universities as courses and its place in the modern Indian American youth culture. *Classical Dance and Generation Next* was the topic offered to 4 young classical dancers for discussion, each from a different discipline. Arushi Mudgal, Debanjali Biswas, Revantha Sarabhai and Vaishali Trivedi felt that young dancers need to address their attitudes and responses to art with great care, patience, sensitivity and openness. On *The Screen, From Menaka to Mallika*, by Ratnottama Sengupta follows the journey of dance in Indian films. It covers classical, semi-classical, folk, westernised and bone-cracking contemporary varieties touching upon technological developments and noticeable trends. A page outlining Satyajit Ray's connect with classical music and dance makes for interesting reading. Rukmini Chatterjee in her *Breaking Borders through Classical Dance* explains the use of diverse types of music and dance to effect a meaningful dialogue in quest of truth. Exposure to multiple cultures and art forms has led her to explore the path less-travelled.

S.Janaki discusses the inevitable changes, some desirable, some not, in her article, *Bharatanatyam: the Changing Scenario*. The craze exhibited by newer breed of dancers to run around the stage at dizzying speeds leaving unfinished movements, with no grace and finesse is appalling, she rues. Hard work and discipline have given way to alarming shortcuts where the emphasis is more on packaging than the substance. She also touches upon the current evil where irrespective of talent or lack of it, the highest bidder gets opportunities to perform. The need to have a holistic understanding of dance, to inculcate love and respect for our art forms from childhood by introducing it at school level, support of the government etc. are some of the pertinent issues she raises. Vidhubala talks of *Receding Traces of Classical Dance in South Indian films*. The films of yesteryears had memorable dance sequences, but in recent years, regrettably, the dances ape western culture she says. There is no connect with traditional dances of our country anymore in films she declares.

V.S.Sharma discusses the declining standards in Kathakali and allied performing arts of Kerala. Tracing its origin, development and popularity to the present stage of stagnation he hopes artistes and rasikas will apply themselves more seriously to these art forms and restore them to their former glory. The year book concludes with tributes paid to eminent Gurus, the late Guru Smt.K J.Sarasa who trained scores of Bharatnatyam dancers and late Guru Vempati Chinna Satyam, the Kuchipudi maestro.

The articles and the variety of subjects handled keep up the reader's interest. As Ashish Mohan Khokar says, he is celebrating 15 years of being in attendance to dance, 15 years of saying that sometimes dance matters more than the dancers, 15 years of saying we are here to stay and so on. Here is wishing him support and strength to carry on with attendance for 15 more years and more with the same zeal and passion.

Jyothi Mohan is a Bharatanatyam guru and faculty member of the Vidyalyaya.

Report

15000th programme at Sri Shanmukhananda Chandrasekarendra Saraswati Auditorium 11th May 2013

Vasumathi Arvind



(l to r) Padma Bhushan V.P. Dhananjayan, Dr. V. Rangaraj - Vice President, K. Venkataramanan – CEO and Managing Director, L&T Ltd , His Excellency K. Sankaranarayanan-Governor, Maharashtra, V Shankar – President, P.K.Ghosh – Executive director, ONGC and V.S Amamath Sury- Hon. Secretary

The 15000th programme of the Sri Shanmukhananda Fine Arts & Sangeetha Sabha was held at the Sri Shanmukhananda Chandrasekharendra Saraswati Auditorium on Saturday, 11th May 2013.

While the main programme was in the evening, celebrations began in the morning with 'Fun & Frolic', a programme for school children which included a magic show, ventriloquism, stand in comedy and Film Geet by the Hemant Kumar Musical Group and a special programme for differently abled children and street children.

The Governor of Maharashtra, Hon. Shri K. Sankaranarayanan presided over the programme in the evening.

The programme began with a Vedic invocation followed by the Sabha's anthem and the song *Jai Maharashtra* sung by students of S.I.E.S. College of Arts, Science & Commerce. Then came a video presentation highlighting the major programmes held in the Sabha during the last 50 years. A documentary on the various events held during the diamond jubilee year of the Sabha was also screened.

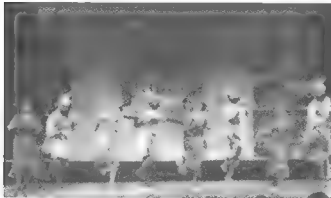
President of the Sabha, Shri. V. Shankar delivered the welcome address. He mentioned that the 15000th programme of the Sabha was a milestone with no known parallel elsewhere in the world.

Shri K. Venkataramanan, Chief Executive Officer and Managing Director, Larsen & Toubro Ltd, Shri P. K. Ghosh , Executive Director, ONGC and Dr. J. N. Mishra, Chief General Manager, State Bank of India were honoured for their consistent support to the Sabha.

Two senior contract workmen of the Sabha—Hanuman Mahamuni, electrician and Mahadev Sigwan, stage decorator were honoured for their contribution in the successful functioning of the Sabha's auditorium.

In his address, the Governor of Maharashtra, Hon. Shri K. Sankaranarayanan compared Shanmukhananda Sabha to The Albert Hall of London and said that Shanmukhananda has a unique place in the socio-economic and political life of Mumbai .

Shri Venkataramanan mentioned that for any celebration one needs a vision. Selfless workers like Shri Shankar are needed to run an institution like Shanmukhananda. He spoke about the inaugural concert at Shanmukhananda in 1963 which was a Carnatic vocal recital by Anyakudi Ramanuja Iyengar accompanied by Palghat Mani Iyer. The Sabha is not only a cultural institution but also an integrating force. A page will be there in the history of the world for Shanmukhananda. Shri Venkataramanan also said that Shankar is a role model for his team.



Bhangra from Bharata Kalanjali's 'Aikya Bhaaratam'

The main event of the evening was 'Aikya Bhaaratam', a programme of classical and folk dances of India, presented by Bharata Kalanjali, Chennai. Bharata Kalanjali is a full-fledged academy of dance and music which was started by the Dhananjayans. 'Aikya Bhaaratam' was designed to integrate India through folk and classical dance forms of different regions with authentic costumes, music and dance. The programme began with Subramania Bharati's *Vande Mataram*. Some of the other dances were the Dandiya Raas and the

Santhal and harvest dance of Bengal and Orissa. Pandaattam-a blend of Mohiniattam & Kathakali of Kerala was particularly showcased well. In the Pandattam it was interesting to see Kathakali being performed by a male artiste in a female costume and Mohiniattam by a female artiste. The unique feature of the programme was that all dances were performed to a live orchestra where one percussionist was playing different kinds of drums for each item. Padma Bhushan V.P.Dhananjayan's brilliant compering along with Shanta Dhananjayan's spirited nattuvangam made the event memorable. Singers Vanathi Raghuraman and N. Sashidharan did an excellent job. The grand finale of the evening was the lively and robust Bhangra which received a standing ovation from the audience.

The programme ended with a vote of thanks proposed by Shri Amarnath Sury, Hon. Secretary of the Sabha. He spoke about the support given to the institution by luminaries like veteran freedom fighter and former Congress leader of Maharashtra Shri S.K. Patil, ex-Governor of Maharashtra Dr. P.C. Alexander and Union Minister of Agriculture Shri Sharad Pawar.

Concert of K. Gayathri 22nd June 2013

Nalini Dinesh



(l to r) Parur M.A. Ananthakrishnan (violin), K.Gayathri (vocal), R Sankaranarayanan (mridangam)

The concert began with the Kanada Ata tala varnam in 3 speeds upto charanam. Mysore Sadashiva Rao's *Saketanagara Naatha* in Harkambhoji followed with a good neraval in the characteristic style of Gayathri's guru Suguna Purushothaman and a good variety and flow in kalpanaswaras. The next raga Lalita was elaborated well with a good voice range; Parur M.A. Ananthakrishnan's response on the violin was equally good. *Nannubrovu Lalita* was sung with kalpanaswaras at "Nannu" and "Lalita". For some reason, the vocalist changed the tala position of "Lalita" during the kalpanaswaras.

Gayathri's concert was noteworthy for its deliberate and unhurried rendition of kritis and treatment of ragas and was refreshing in the context of the current trend and penchant for speed and aggression. Her next kriti that evening, *Ksheerasagara Shayana* (Devagandhari) exemplified this approach and upped the emotive quotient. A brisk rendition of *Chinna Nadena* with superb mridangam accompaniment by R. Sankaranarayanan (he excelled throughout the concert) was followed by the main item in Kambhoji. The raga alapana was very good though it could not escape a tinge of Harkambhoji. *Shri Subrahmanyaya* set in excellent pathantaram sparked. Neraval at "Vasavadisakala deva" was in traditional Musiri style in 3 speeds and kalpana swaras were sung at "vaasavaadi", "sakala" and "bhoosuradi". The kuraippu was technically sound with interesting patterns and the korvai was intricate. After *Edayya Gati* it was time for the RTP which was in Shanmukhapriya. The vocal and violin alapanas were very evocative. The pallavi *Kumara bhaktahita Shanmukhapriya aanandena paalitham* was in Khandajati Jhampa tala in Khandagati. Perfect trikalam was sung and kalpana swaras were sung for all words in the pallavi in both kalas. The ragamalika swaras were in Sriragam. Sahana and Rasikapriya.



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ANSWERS TO QUIZ ON SANGEETA AND NATYA (Page No.36)

1. He did grahabhedam on the madhyamam of Abhogi.
2. There is a gamaka called "Gumki", which can be produced on the pot (ghatam) only if it is in direct touch with the stomach.
3. If the mridangist is a left-handed player Then valanthalai of mridangam faces the audience.
4. Bhadrachalam Ramadas Tyagaraja refers to him in *Ksheerasagara* in Devagandhari ("Dheerudau Ramadasuni")
5. It is Rama, not Seeta.
6. Goddess Kamakshi, not Vinayaka.
7. It could be only MS!
8. Sram Parasuram
9. *Viduthalai*, *viduthalai* ("freedom, freedom") and *Tayin Manikkodi Pareer* ("Look at the Mother's glorious flag") by Bharatiyar sung by D. K. Pattammal. Appropriately the first was in a high ecstatic pitch, unusual for DKP.
10. *Kurai onrum illatha Govinda* in the 28th pasuram (*Karavaigal*) of Andal's *Tiruppavai*.
11. Nagaswaram. Dikshitar says *nagaswaramattaladi* in his *Sriraga kriti* *Tyagaraja mahadhwajarooha*. It was an ancient instrument played by the Nagas of the Nilgiris
12. Kesarbai Kerkar. *Jaat Kahan Ho* is the song with a duration of 3:30 minutes in Bhairavi.
13. He held the veenai in the vertical (urdhwa) position.
14. Sudha Chandran
15. Beethoven

Scores (one mark for each correct answer)

Less than 6: Hope is eternal! Start on *saralivarsai*.

6-10: Good progress! Fit to learn *varam*.

11-15: Congratulations! Proceed to Ragam, Tanam and Pallavi.

Report

Patnam Subramanya Iyer, Poochi Sreenivasa Iyengar, Muthiah Bhagawathar, Mysore Vasudevachar and other contemporary composers' day 30th March 2013

Vasumathi Arvind

Padmini Iyer began her vocal recital with the brisk Muthiah Bhagawathar composition, *Gamganapate* in Hamsadhvani raga set to Adi tala (Tisram). It was followed by *Neekeelana* in raga Devamanohari by Ramanathapuram Srinivasa Iyengar. The alapana of Shuddhadhanyasi preceding the kriti *Shri Hari Vallabhe* was rendered well. Muthiah Bhagawathar's *Ikanetaala*, a rare kriti in Guharanjani was the next composition rendered by the artiste. *Marvere*, a Patnam Subramanya Iyer composition in Latangi stood out because of the alapana and the chittaswaram. Padmini Iyer concluded her recital with the javali *Appudumanasu*, a Patnam Subramanya Iyer composition in the raga Khamas.

While it was a good performance, Padmini's shruti alignment could have been better.



(l to r) N. S. Kalyanaraman (mridangam), P. Sarada Ramakrishna Rao (vocal), Sharada Murali (violin)

P. Sarada Ramakrishna Rao's recital was characterized by her good, strong voice and an excellent selection of kritis. She commenced her recital with a Varnam in Mukhari set to Adi Tala composed by Mysore Vasudevachar. This was followed by a brief alapana of Vakulabharanam in which she rendered a rare kriti *Paripahimam* on Vinayaka composed by Jayachamaraja Wodeyar. Mysore Sadasiva Rao's *Vanajaksha* in Gambheeranata was the next to follow with a chittaswaram with sahitya. Vanamamalai Jeeyar's *Matim Dehi* in Kalyani was a good rendition. It was preceded by a brief alapana of Kalyani. Jayachamaraja Wodeyar's *Amba Shri Rajarajeshwari* in Bhogavasantam was rendered beautifully. Bhogavasantam is not a commonly attempted raga especially for alapana and Sarada Ramakrishna Rao did full justice to both alapana and kriti. This was followed by a good rendition of Mishu Krishnaiyer's *Paramapavana* in Ranjani. *Sihanum Bhajamyahem Shankaram*, a kriti by Muthiah Bhagavathar in Kamaranjani came next and the recital concluded with Mysore T. Chowdayya's *Mahatripurasundari* in Jenjuti. All the kritis were rendered with a lot of involvement and bhava.

Sharada Murali and N. S. Kalyanaraman provided able support on violin and mridangam respectively for both the artistes.

Maharaja Swati Tirunal Day 13th April 2013

Nalini Dinesh



(l to r) Suresh Sethumadhavan (mridangam), Govind Balakrishnan (vocal), S. Dinesh (violin)

One has now come to expect meticulous professionalism from young Govind Balakrishnan and this recital did not disappoint either. The recital began with the Keeravani kriti *Bhavaye Sarasanabham* which was followed by *Kalayami Raghuramam* in Begada. A brief outline of Begada preceded the kriti. Alapana was sung for all the kritis that followed - *Anjaneya* in Saveri, *Sarasuvadana* in Kalyani and *Smarasadamanasa* in Bilahari. Govind Balakrishnan concluded his recital with *Rama Rama Pahi* in Devagandhari and *Smarathinunam* in Behag. The flat nishada and gandhara prayoga in Saveri rankled a bit.

S. Dinesh accompanied Govind Balakrishnan on the violin while Suresh Sethumadhavan was on the mridangam. The mridangam accompaniment was very good, embellishing the sangatis in the kritis.

Bharatanatyam by disciples of Asha Sunilkumar



Bharatanatyam by disciples of Asha Sunilkumar

Amrutha, Kanthi, Neeti, Priyanka and Saraswati set the feet of the audience tapping with their opening item based on the kriti *Paripahi Ganadhapa* in the raga Aswathy. It is worth mentioning that it is the only kriti on Ganesha composed by Maharaja Shri Swati Tirunal. This was followed by the bhajan *Shankara Shri Giri* in Hamsanandi. This was performed by Amrutha, Neeti, Ramya and Srishti. *Aay Aaye Shyam Mohan* in Pahadi followed next. The performing artistes were Kanthi, Neeti, Priyanka, Ramya, Saraswati and Srishti. The grand finale was the brisk tilana in Bhoopalam performed by Amrutha, Kanthi, Priyanka, Ramya, Saraswati and Srishti.



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